

## *Teacher Resource Bank*

### **GCSE Music**

#### Unit 2 and Unit 4 Compositions

#### Alternative Scores



## Examples of Alternative Scores

The definition of a score for both Unit 2 (42702) and Unit 4 (42704) as presented in the specification is as follows:

**A musical score.** *In this case, a score is understood to be any written format that is appropriate to the particular genre of music presented. This could include:*

- *staff notation*
- *graphic notation*
- *tab*
- *a written account detailing the structure and content of the music*
- *a combination of some or all of these.*

*In all circumstances, the score should accurately reflect the intentions of the candidate and bear close resemblance to the music presented in the recording.*

Many candidates use ICT software that is capable of printing a traditional staff notated score. In some genres of music this type of score will not necessarily be appropriate to the method of composition. This is often most evident when the recording process has been integral to the composition where candidates have performed their own compositions using sequencing software and multi-tracking. In these circumstances it is still possible to produce a score that demonstrates the candidate's understanding of the processes involved and gives a clear picture of the nature of the music and, importantly, the candidate's role in creating the music. **This is an essential element of the submission and is vital in helping the examiner or moderator in understanding the candidate's intentions.**

The three examples presented are all good examples of scores that provide this information in a manner appropriate to the type of composition presented.

*There are MP3 recordings to accompany this document*

### **Example 1            Mbanza Bonanza** **Track 1**

In this instrumental composition, the candidate has created his piece using GARAGEBAND on a MAC. The candidate has composed and performed all the parts in the recording using MIDI keyboard, guitar and tenor banjo. GARAGEBAND will only score individual parts played through MIDI. It will not score parts recorded through guitar input or microphone recording so a full staff notated score would not be possible in this case. The candidate has therefore created a score by combining some staff notation where possible i.e. extracts of parts recorded through MIDI, sections of guitar TAB and written description of the structure of the piece. There is care and attention to detail and the score is entirely appropriate to the nature of the music.

### **Example 2            They Just Don't Get Love** **Track 2**

This candidate has composed a pop/rock song. In the recording she performs all the instrumental and vocal parts with the exception of the drums and explains this in her CRF. The score consists of a description of the recording process followed by a description of the song. She has also included hand-written lyrics and a final sheet that includes some of her original workings. Overall, perhaps not quite as comprehensive as Example 1 but there is still plenty of detail that would assist in marking or moderation.

### **Example 3            Unit 4 Composition** **Track 3**

Occasionally, candidates submit screenshots from music sequencing programmes as their scored submission. On its own, a screenshot would not really be acceptable as an adequate score because it gives very little insight into the music other than a vague representation of the overall structure. In this example, the candidate has gone much further. A CUBASE screenshot is followed by a detailed description of the structure of the music including chord structure, rhythmic and instrumental detail and other important detail referring to texture and style. Finally, she has included the vocal melody that she is singing on the recording in staff notation.

**AQA GCSE Music 2011-01-13**

**Unit 4 composing**

**Title: Mbanza Bonanza.**

**Musical score**

My composition consists of a folk influence from the popular band Mumford and sons. Using a range of instruments, I have made the piece gradually build but and develop create a different range of timbres and textures. Some of my parts have been composed and recorded using the midi keyboard (stringed instruments such as violins, double bass, drums, piano and synthesisers) and some of my parts have been composed and recorded using guitar and tenor banjo. I have composed and performed all the parts myself. My score is a mixture of staff notation, tab and written description.

My piece starts with an acoustic guitar introduction playing 8<sup>th</sup> notes based around the chord A.

Guitar tab:

```
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
G
D
A
E
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 4 2
B 0 0 0 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0
G
D
A
E
```

This is accompanied with the percussion hitting the tambourine on the forth beat of the bar, after the first time round of that the tenor banjo joins in playing the same riff and the double bass joins in playing long held notes lasting the length of the bar.

Tenor banjo:

```
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
A 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
D
G
E 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 4 2
A 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
D
G
```

Double bass:

Two staves of double bass notation in 4/4 time. The first staff shows a sequence of notes: G2, F2, E2, D2, with a slur under the last two. The second staff shows: G2, F2, E2, D2, with a slur under the last two.

These parts are then joined by the piano jazz organ and main feel of the drums. The jazz organ follows sustained chords lasting the length of the bar just as the bass does. The grand piano plays an ostinato along with the jazz organ chords, this is repeated twice in the verse section. The drums also come in with these playing a half time tempo. To keep the slow feel of verse, hi-hat hits have been added on beats 1 2 3 and 4 along with a double kick on beat one and a snare hit played at the same time as the tambourine. This is difficult to score in garageband because it does not look like a drum score but the rhythm below gives some idea.

Grand piano:

Two staves of grand piano notation in 4/4 time. The first staff shows a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff shows: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Jazz organ:

Two systems of jazz organ notation in 4/4 time. Each system has a grand staff (treble and bass clefs). The first system shows chords in the right hand and notes in the left hand. The second system shows chords in the right hand and notes in the left hand.

Percussion:



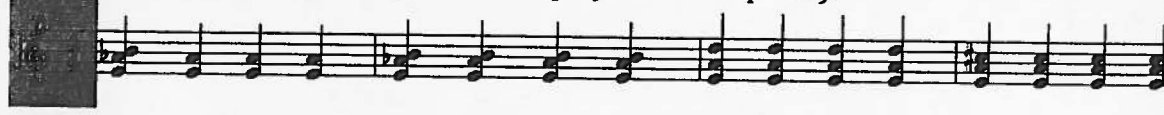
My pre-chorus then follows the verse. In this section I aimed for the dynamics to build giving it a sense of building up but without actually raising the tempo. This lasts for ten bars the reason for not being the classic 8 bars is because I wanted the piece to modulate into a different key as I had wrote a riff in that key on the guitar and wanted to be able to use this. I did this by alternating between the chords E and A, then in bar sixty one rising a semi-tone to B flat which is the dominant of E flat so that I could modulate from A major to E flat major in the last two bars. No new instruments have been used in this section although the guitar has been removed.

The musical parts are below.

Double bass:



Jazz organ and grand piano (these both play the same parts):



Percussion:



Drum kit:



Tenor Banjo:

E 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 4 2 4 6 3 5 7 5 3 5 7 5  
 A  
 D  
 G

After this comes the chorus, in the first chorus is the acoustic guitar, double bass, grand piano, jazz organ, percussion and tenor banjo again. The chorus is in the key of E flat at bar 43 after modulating in the pre-chorus into it. It modulates back down from E flat major to A major in the last two beats of the last bar of the chorus. It starts with acoustic guitar playing a repeated riff throughout the chorus but my idea was to make it build so I only had a simple percussion beat accompanying it. Gradually more parts were added. Double bass jazz organ and tenor banjo were added after the second repeat of the riff emphasising each other, these all played counter melodies to add more interest and to keep the piece alive. The grand piano then joined the jazz organ playing the same melody but to strengthen the ostinato it plays.

Acoustic Guitar:

E 6 6 6 6 4 4 4 4 2 2 2 2 4 4 2 4  
 B 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2  
 G  
 D  
 A  
 E

Tenor banjo:

E 4 6/8 6 4 4 6/8 6 4 2 4 4/6 4 2 2 4 4/6 4 2  
 A 6 6 6 4 4 4 4  
 D  
 G

Double bass:



**Jazz organ and piano:**

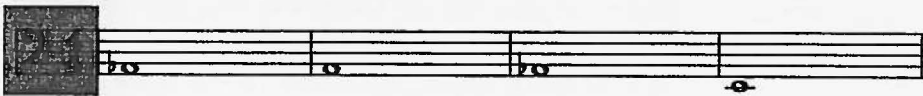
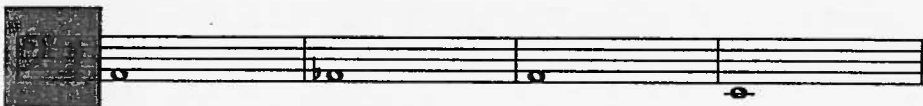


**The piano key change:**



After the change back into A major the verse is repeated but with the addition of more instruments. 3 orchestral string parts are added, a bass style part and two treble parts. It is also got an entrance from a flute playing the same as the piano ranging up the octaves. The percussion is then adapted and a drum beat following the same pattern has been made. Below are the new additions.

**Bass strings:**



**Treble strings:**



**Shimmering flute:**





2<sup>nd</sup> bass string:

Basic ideas of new drums:

After this the pre-chorus with the newly introduced instruments appears again where there is another modulation back into A major, there is also the introduction of a synth part, the arena run synth. This starts playing as quiet as possible but builds throughout as this will add emphasis on the final chorus. The synth is playing the same part as the piano and jazz organ. I used this technique on more percussion, there is a part where the floor tom is just repeated 16<sup>th</sup> notes. I have also brought in the introduction of another synth part playing broken chords quietly to help the piece build but also help the solo to fit in.

Below are the new parts:

Shimmering flute:

Treble string one:

Treble string two:

(x2)

Bass strings:



Arena run synth:

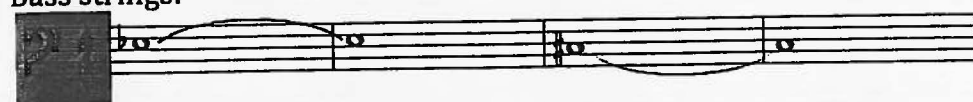


Arena run synth two:

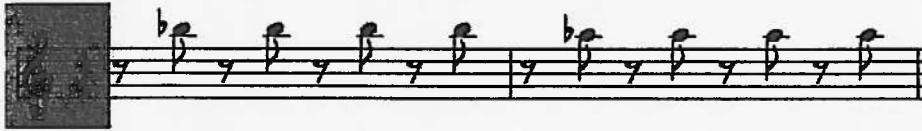


In the final chorus , all the instruments are playing in a loud dynamic. The texture here is contrapuntal, and the synth solo is very prominent. The key here is E flat minor but I have added a twist at the end by finishing on a chord of A major which gives the piece a surprise ending.  
Below are the final parts:

Bass strings:



Treble strings:



Grand piano 2, treble strings, shimmering flute:



## **GCSE Music composition- They just don't get love**

For my composition I set out to write a pop song but with a few elements of rock. This piece of music is based on the work of my favourite artists (Florence and the machine and Lily Allen). I wanted to create a song that was easy to listen to and that kept people interested.

I recorded my piece on an 8 track recording machine. Instruments included: 1 layer of the drums, 2 layers of guitar (with different effects) and 1 layer of vocals. The layers of guitar involved all electric guitars, the main guitar being the deeper sounding guitar which was my first layer. I then had some higher pitched guitar solo ideas I could gradually layer on top. I also added a slight sound effect (echo) to my final piece, although you cannot really hear it as such. The guitar parts sometimes play a complicated fiddly tune and this builds up gradually.

First of all I started off by playing round with simple power chords on the guitar and then developed in it into my own picking style. That's how I started the intro and verse 1. The bridge is a basic drum fill.

I choose drums and guitar because I didn't want too much and was still trying to stick to a rock theme. The melody is always played in the chorus by the 2<sup>nd</sup> guitar and consists of around 8 notes played up and down the pentatonic scale.

I changed the chorus chords frequently until I found a catchy tune. I then copied parts and repeated half the verse and chorus again. I created a verse outro (the same as chorus tune) and then created a simple outro.

The tempo of this piece is around 120 bpm .it's quite a quick song but with all the instruments and the quiet vocals it appears slower. There aren't many changes dynamically in this song except towards the end, were the only the high hats and vocals are used and it is alot quieter.

The introduction starts with minimal drumming and the 1<sup>st</sup> guitar picking slowly up and down power chords.

Two more layers are added. The vocals and 2<sup>nd</sup> guitar are both introduced in the 1<sup>st</sup> verse; the vocals are constant through the verse as I did not want to build it up too early. The 1<sup>st</sup> guitar carries on with the power chords but just more faster / flowing and the 2<sup>nd</sup> guitar plays a short solo tune. The minimal drumming continues as I wanted this to sound constant throughout the verses and in certain areas of the song.

A bridge follows after the verse for 8 counts with a drum fill.

Now the second part of the verse begins, here the drums change slightly using more high hats. The 1<sup>st</sup> guitar strums new chords and the 2<sup>nd</sup> guitar picks the top of those chords notes. The song starts to sound happier from the different chords. Vocals speed up but stay same.

Another bridge follows, it is the same as the first one with a drum fill for 8 counts but includes end of the 2<sup>nd</sup> guitar ringing and vocals.

In the chorus I have added instrumental development to the 1<sup>st</sup> guitar instead of strumming now and again (verses) it has a quick strumming pattern that is repeated throughout the whole chorus, this makes it sound more complete/solid. The 2<sup>nd</sup> guitar now plays a counter melody and the vocals change to the same octave as the 2<sup>nd</sup> guitar.

Another bridge follows, back to just the normal drum fill for 8 counts.

The second verse has been developed so it repeats the intro and is the same as the first verse except shorter. So it has same minimal drumming and power chords.

Followed by another bridge same drum fill but this time involves 2<sup>nd</sup> guitar picking faintly in background.

The second and last chorus is exactly the same as the first chorus except the 2<sup>nd</sup> guitar has been modified so it's picked in a slightly different way at the end. Also the drumming changes about half way through to using more high hats.

The picking also continues through a part of the next bridge/build-up. This bridge is only 4 counts and is a repetitive hitting of the drum.

The outro is same as the choruses' but with the high hats when drumming, a different melody with the 2<sup>nd</sup> guitar and different vocals. I tried to vary the outro as I want the listeners to realize the end of the song is near. There is a small drum fill for 4 counts.

On the last part of the outro drumming is yet again minimal with only quiet tapping of the high hats. To make the song quieter the 1<sup>st</sup> guitar now only strums now and again quietly, the 2<sup>nd</sup> guitar follows the 1<sup>st</sup> guitar picking the top notes of the same chords. The 2<sup>nd</sup> guitar soon stops and 1<sup>st</sup> guitar becomes much quieter. There is a repeat of vocals at the end and finishes with loud drumming.

oh yer....

im packing tonight, but it doesn't feel <sup>quite</sup> right,  
if i could just stay for 1 more night,  
it wouldn't be as bad, i wouldn't be as sad  
Just need to talk one more time

(one last time)

I see your face, it gives me so much grace,  
and when you walk-the-walk, i just dont want to  
When i get round to seeing you, <sup>talk.</sup>  
I just dont believe in you,  
Somethings definatly changed, dont point  
because im not to blame.

Oh because each person of the world,  
has a different story to tell.

Theres some that love, some that break up,  
theres some that run away, cuz they  
dont get love.

Its just like you and me, we've got  
something but we dont know what it could be.

just go along the way with slow, you'll never know!

You've been acting odd lately

what's your promlem, do you hate me

Dont take it out on me cuz you had a  
bad week, Stop talking and shut your beak  
(Shut your beak)

Chorus

Make the most of what you got, you wont  
notice until it's gone, that empty space  
beside me needs filling up once more.

Wahoo-yer

Each person of the world has a different story to tell  
heres some that love love, theres some that break up.

Music - Guitar Chords

**Verse 1 part 2**

**Chorus**

**power chord slow**

**Intro :**

**Verse 1:**

**Verse 1/2:**

**C intro :**

**Chorus :**

**Powerchord: fastish**

**Verse 2 :**

**C intro :**

**Chorus :**

**Strum**

**Pick**

**Strum once let ring**

← This is all the amounts of beats in the song.

read sheet  
3/4 on 3  
4 on 4  
Eggs

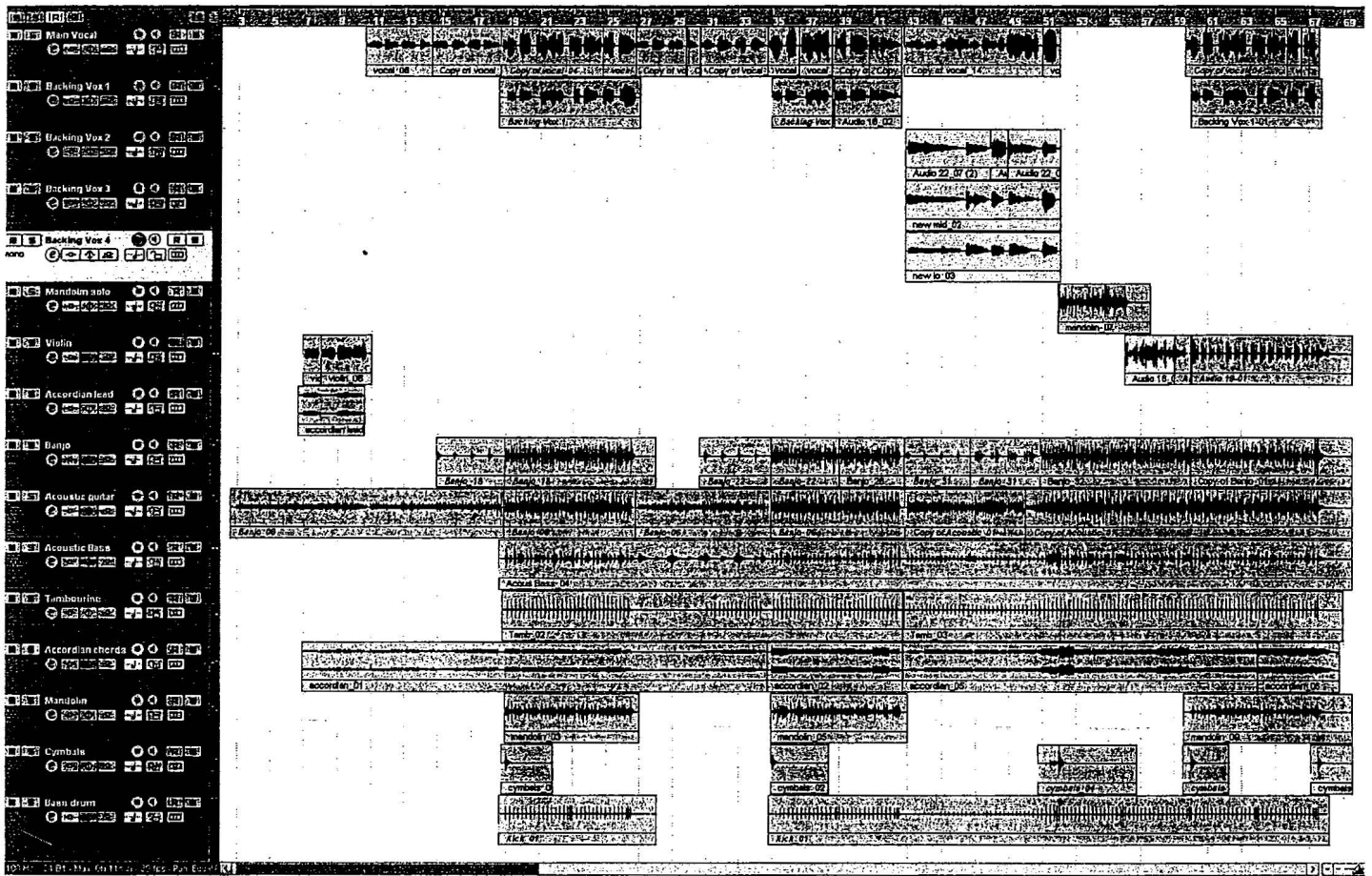
END!

- \* Intro
- Verse
- Verse (part 2)
- Chorus
- Verse
- chorus
- vers outro
- outro



# Unit 4 Composition Annotation

Cubase screenshot showing layout of recorded parts in my song:



*Structure and comments:*

## Intro

The introduction consists of 8 bars. A 4-bar pattern played on the acoustic guitar, based around syncopated arpeggios of the chords Am, Em, G and D, is played twice in the Intro and stays present throughout most of the song. On the 5<sup>th</sup> bar, a short melody based on the chorus vocal part is played on the accordion, joined by a harmonising phrase on the violin playing long notes. A second accordion part playing block chords (1 per bar, following the chord pattern above) also enters quietly underneath the accordion melody. All parts stop on the 3<sup>rd</sup> beat of the last bar of the Intro. The time signature is 4/4 and the key is A minor.

## Verse 1

The guitar pattern from the Intro stays present all through the verse, repeating twice. The lead vocals enter, singing a scalic legato pattern (see vocal melody on separate sheet). The block chords on the accordion from the Intro carry on as an accompaniment. The chord pattern is Am, Em, G and D as before. On the second repeat of the chord pattern, block chords on the banjo are introduced (1 per bar) played on the 1<sup>st</sup> beat of every bar. The texture is relatively thin, vocals being the main focus.

## Chorus

The arpeggio pattern previously played on the guitar is now played on the banjo, and the acoustic guitar now plays a strumming pattern around the chords Am, Em, G and D. The acoustic bass guitar enters, playing mainly in crotchets on the strong beats of the bar and following the root and 5<sup>th</sup> notes of each chord. The mandolin enters (only heard in the Chorus and Solo sections). It plays a strumming pattern which compliments the strumming pattern of the guitar, but higher in pitch. The kick drum enters, playing on the strong beats (beats 1 and 3) with the tambourine playing on the off-beats (2 and 4). A crash cymbal introduces most of the new sections on the 1<sup>st</sup> beat. The lead vocals sing a strong, memorable tune (all lyrics written by myself) based on two 2-bar phrases which are

repeated with some decoration. A backing vocal part reinforces the main vocal underneath, using bare intervals such as 4ths to fit with the folk feel of the song. The texture is noticeably thicker and louder than the verse and it has more energy and movement.

## **Verse 2**

Verse 2 starts with the same arpeggio pattern in the acoustic guitar used in Verse 1, again following the pattern Am, Em, G and D, repeated twice. The block chords on the accordion and banjo enter on the second repeat of the chord pattern, as does the tambourine which again plays on the off beats. The acoustic bass plays from the start of Verse 2, playing long notes following the roots of the chords, with occasional linking scales. The vocals sing a similar melody to Verse 1, with different words.

## **Chorus**

The first 4 bars of this Chorus are the same as the first Chorus, following the chords Am, Em, G and D. The arpeggio pattern is played by the banjo as the mandolin and guitar strum different patterns. Once again, the bass follows the root and 5<sup>th</sup> of the chords. The kick drum plays on the 1<sup>st</sup> and 3<sup>rd</sup> beats with the tambourine playing off-beats as before.

The chords change for the last 4 bars of this Chorus. The texture and patterns stay the same as no instruments drop out, but play the new chord pattern of F, C, Dm7, E7 and Am. The sung melody also changes to follow the different chords with a lower harmony layered under it. All instruments play a short chord / note on the 3<sup>rd</sup> beat of the last bar of this Chorus then don't play on the 4<sup>th</sup> beat, which leads perfectly into the Bridge.

## **Bridge**

The familiar arpeggio pattern is played on the guitar for the duration of the Bridge, but following the new chord pattern of F, Fm, C and C7 (modulating from A minor before to F major). This section is noticeably quieter than the Chorus. On the 1<sup>st</sup> beat of the bar, the banjo strums block chords and the accordion block chords are also heard in the background. The tambourine plays on the off beats again but more quietly. The bass plays mainly crotchets on the strong beats of the bar, following the root and 5<sup>th</sup> notes of the chord but played fairly short and quietly. A clear, concise main vocal melody is the main focus once again. Backing vocals (made up of 3 parts) harmonise over the lead and strengthen the lyrics with 'oohs', based around the root, 3<sup>rd</sup> and 5<sup>ths</sup> of each chord. On the 4<sup>th</sup> bar, they imitate the main vocals by repeating the words 'got me hooked.'

The last 4 bars of the bridge use different chords once again, this time being F, Fm, B half dim 7, E. The length of the bridge is extended by playing E7 for an extra bar (used to modulate back to A minor). Backing vocals continue to sing long, held, legato notes in the form of 'ah's. Harmonised imitation is used again, joining in on the words 'I'm already yours' and on the final 'oh' sang on the 9<sup>th</sup> bar. There is a crescendo here, leading the listener into the Solo section of my song.

## **Solos**

A crash cymbal introduces the next 8 bars. The backing here is almost the same as the original Chorus, however, the texture is a little thinner as there is no strummed mandolin or vocals. The other parts play similar patterns to before. The mandolin plays a solo for the first 4 bars, using a mixture of single lines and double stops. The violin takes focal point for the last 4 bars, with heavy use of double stops and some slurred ornaments. All of the notes played by both soloing instruments are in the key of A minor. I decided to incorporate double stops in my song as they are a typical feature found in traditional folk music.

## **Chorus**

This final chorus has the thickest texture of any section used in my piece. All instruments play, including the repeated arpeggio pattern on the banjo, strumming on the guitar and mandolin and acoustic bass and accordion as in the first Chorus. The kick drum plays on the strong beats and the tambourine plays off beat as before. The violin carries on after the solo, playing syncopated double stops. The vocals are the same as the original chorus, with the backing vocals accompanying. The last chord, D, is extended as each instrument holds down the last note or chord.

# Unit 4 Composition

♩ = 100

Vocal melody

**INTRO**

Main vocals

9 **VERSE 1**

I close my  
e-yes you're all that I see you're the on-ly gu-y for m - e I brush your

13 **CHORUS**

sk-in, you tou - ch mine, next thing I kn-ow we're in-ter - twined. Run your ha-nds through my

18

hair there's no pa-rt of me that I woul-dn't sha-re, I want you he - re I want to taste your

22 **VERSE 2**

li - ps, oh what I'd gi - ve for one more ki - ss. Can you fe-el my he-

26

art beat? It's like this each ti-me we me-et, wrap your hands a-round my waist don't let

31 **CHORUS**

g-o un-til I say. Run your ha-nds through my hair there's no pa-rt of me that I woul-dn't

36

sha re, I want you he-re I want to taste your li - ps oh what I'd gi-ve for one more

40 **BRIDGE**

— kiss. No ma - tter how far a-way, you've al-rea-dy got me hooked, so sa-y the words and

46 **SOLOS**

53 don't de - lay, 'cause I'm al-rea-dy yo - urs, o - h.

60

Run your ha-nds through my hair there's no

63

pa - rt of me that I woul-dn't sha re, I want you he - re I want to taste your

li - ps, oh what I'd gi - ve for one more ki - ss.